

# ADAMS PARK

Commencing To-Morrow, MONDAY EVENING, April 26.

ADAMS PARK is a new and original production, and one of the most successful of the season. It is a story of the life of a man who has been a success in the world, and who has been a success in the world. It is a story of the life of a man who has been a success in the world, and who has been a success in the world. It is a story of the life of a man who has been a success in the world, and who has been a success in the world.

AS

ADAMS PARK is a new and original production, and one of the most successful of the season. It is a story of the life of a man who has been a success in the world, and who has been a success in the world. It is a story of the life of a man who has been a success in the world, and who has been a success in the world. It is a story of the life of a man who has been a success in the world, and who has been a success in the world.

As a guarantee of Mr. Thompson's ability to please, we offer the following:

165 Performances in Chicago--9 Engagements.

103 Performances in San Francisco--2 Engagements.

13 Consecutive Weeks in New York City.

The Chicago Tribune of Sept. 7, 1879, Says:

A PROMINENT ACTOR ONCE SAID THAT THE AUDIENCES OF CHICAGO WERE THE CHILLIEST HE HAD EVER PLAYED BEFORE; INDEED, IT WAS LIKE PULLING TEETH TO GET A LAUGH OUT OF THEM. THEY APPEARED TO COME INTO THE THEATRE AS IF THEY WERE SUFFERING FROM A LOAD OF MORTGAGES, AND IF AN ACTOR DID SUCCEED IN ROUSING THEM INTO A LAUGH, IT WAS ONLY TO SEE THE LAUGH DWINDLE INTO A SMILE, AND THE MOMENT THEY BECAME AWARE OF THEIR LEVITY, STERNNESS MORE RIGID THAN EVER COVERED THEIR FACES AT THE IDEA OF SUCH A DEPARTURE FROM THEIR NORMAL SOBRIETY. DENMAN THOMPSON CANNOT SAY THIS, FOR THE OTHER NIGHT THE WRITER TOOK A SEAT IN A BOX, JUST TO WATCH THE AUDIENCE, AND A HAPPIER AND MORE INTERESTED LOT OF PEOPLE EVEN THE GREAT ENGLISH COMEDIANS, TOOLE, OR HONEY, OR BROUGH, COULD SCARCELY WISH TO PLAY BEFORE. THE HOUSE WAS PACKED BEFORE THE CURTAIN WAS RUNG UP. THE ORCHESTRA AND ORCHESTRA CIRCLE LOOKED LIKE A FLOWER GARDEN WITH THE VARIOUS HEAD-GEAR OF THE LADIES. THE SECOND CIRCLE WAS CROWDED, PEOPLE EVEN SITTING ON THE STEPS OF THE AISLES, AND THE FAMILY CIRCLE, FROM THE FRONT TIER TO THE ROOF, CONTAINED AS MERRY A LOT OF YOUNG FELLOWS AS WE WOULD WISH TO SEE; AND ALTHOUGH MANY THREW FORMALITY TO THE PEOPLE BELOW THEM AND SAT DIVERTED OF THEIR COATS, THEY WERE AS GOOD CRITICS AS THEIR MORE ARISTOCRATIC FELLOWS UNDERNEATH, AND APPLAUDED LUSTILY AT THE PROPER TIME AND IN THE PROPER PLACE. THE AUDITORIUM MUST HAVE CONTAINED OVER 2,000 PEOPLE, AND, LOOKING AT THE GENERALLY SERIOUS FACES AND EMINENTLY PROPER DEEMANOR OF THE ASSEMBLY, BEFORE THE OPENING, ONE WOULD NEVER HAVE SUSPECTED THAT THEY COULD HAVE BEEN GUILTY OF THE ANTIC THAT THEY INDULGED IN AFTER JOSHUA WHITCOMB HAD FAIRLY ROUSED THEM INTO GOOD HUMOR. COMICAL AS THE PERSONATION OF DENMAN THOMPSON IS, THE FEARS OF THE AUDIENCE ARE INFINITELY MORE AMUSING, AND IT IS INTERESTING TO WATCH THE THAWING PROCESS. THE FIRST SCENE BETWEEN THE YOUNG MEN AND WOMEN IS QUITE ENOUGH TO ALLOW THE AUDIENCE TO GET THEIR EYES FAIRLY UPON THE STAGE. WHEN JOSHUA WHITCOMB WANDERS IN, SPECTACLES ON NOSE AND HIS HANDS BEHIND HIM, GAZING ABSTRACTEDLY UPON THE BUILDINGS, HE BRINGS WITH HIM THE FRESH, WHOLESOME, SWEET-SMELLING ATMOSPHERE OF THE FARMER'S LIFE, THAT BRINGS TO THE RECOLLECTION GREEN FIELDS, CLOVER, RIPENING GRAIN, RUNNING STREAMS, THAT MAKE HIS AUDIENCE FOR THE MOMENT FORGET CITY EXISTENCE. AND WHEN HE OPENS HIS MOUTH THEY ARE WILLING TO ACCEPT WHAT HE SAYS, AND LAUGH WITH HIM; BUT IT IS NOT UNTIL THE SECOND ACT THAT THE FUN BECOMES FAST AND FURIOUS. WHEN HE ENTERS THE FINELY FITTED ROOM AND SEES THE GENTLEMEN IN EVENING COSTUME AND THE LADIES IN THE DRESSES OF THE PERIOD, THE CONTRAST BETWEEN THE HOMELY GARS OF WHITCOMB AND THE FASHIONABLE OUTFIT OF THE OTHERS IS SO GREAT THAT LAUGHTER IS INEVITABLE, AND THIS LAUGHTER IS INTENSIFIED WHEN HE INDULGES IN HIS HOMELY CRITICISM, SO QUAINLY EXPRESSED, OF THE SURROUNDINGS. IT WOULD BE AN IMPOSSIBLE TASK TO DESCRIBE THE EMOTIONS OF THE AUDIENCE THROUGH THIS ACT. THE UPROARIOUS WAY IN WHICH THEY RECEIVE THE COMICAL, AND THE QUIET WHICH PREVAILS DURING THE PATHETIC TOUCHES OF THE INTERVIEW BETWEEN NELLIE PRIMMORE AND JOSHUA, THE QUAIN WAY IN WHICH HE TALKS ABOUT HIS NEIGHBORS AND HIS RELATIVES, THE TOUCHING RECITAL OF THE STORY OF HIS BROTHERS AND THE WAR, AND THE SIMPLICITY WITH WHICH HE TELLS THE BOSTON BELLE OF THE SHARPTNESS OF HIS SON, CASHIER OF THE CHESHIRE BANK, AND BY WAY OF ILLUSTRATION GIVES IT AS HIS OPINION THAT IF HE "GAVE HIM A SLATE, HE'D TELL YOU WHAT CORN WOULD FETCH A YEAR HENCE," AND THEN THE DANCE, WHERE HE SHOOKS THE PROPRIETIES OF THE ASSEMBLAGE BY PULLING OFF HIS SHOES; THE WRESTLING SCENE WITH THE DRUNKEN FATHER; THE DEATH, THE PRAYER, THE EJECTMENT THROUGH THE WINDOW, AND THE RESUMPTION OF THE PRAYER. WE SAY IT IS IMPOSSIBLE TO FOLLOW THE ANTICS OF THE AUDIENCE THROUGH THIS ACT. THE WOMEN AND CHILDREN ARE ALTERNATELY MOVED IN TEARS AND AS SUDDENLY CONVULSED WITH LAUGHTER. WE DISTINCTLY SAW, DURING A PATHETIC SCENE, ONE MAN WIPING HIS EYES, HANDING A LADY NEXT TO HIM THE HANDKERCHIEF, AND THE NEXT MOMENT HE WAS DOUBLED UP WITH LAUGHTER, AND DISAPPEARED FROM OUR VISION. AN EMINENTLY PROPER-LOOKING YOUNG LADY AT THE END OF THE SECOND ACT CAUGHT A STRANGE GENTLEMAN BY THE COAT TO KEEP HER FROM GOING THE SAME WAY AS THE MAN WITH THE HANDKERCHIEF, AND WE BECAME ALARMED AT THE CONTINUOUS EXPLOSIONS ON THE PART OF THE FORTLY AND GENIAL CLERK OF THE TREMONT HOUSE. ALL RESTRAINT APPEARED TO HAVE VANISHED BEFORE THE PIECE WAS HALF OVER, AND THE CONTINUOUS JOSTLING ONE AGAINST ANOTHER, THE CLUTCHING AT THE SEATS BEFORE THEM, OFTEN SEIZING BY MISTAKE THE BONNETS OR THE HAIR OF THE LADIES WHOSE HEADS HAPPENED TO BE JERKED BACK IN AN UNCONTROLLABLE FIT OF GOOD NATURE, MADE TOTAL STRANGERS PERFECTLY ACQUAINTED BEFORE THE PLAY WAS OVER.

The Chicago Times of Sept. 7, 1879, Says:

## "JOSHUA WHITCOMB."

MICKER'S THEATRE HAS, DURING THE WEEK, BEEN THE CENTRAL POINT OF ATTRACTION IN THE AMUSEMENT SYSTEM OF THE CITY. MR. THOMPSON HAS REPEATED PERFORMANCE IN "JOSHUA WHITCOMB" NIGHT AFTER NIGHT TO AUDIENCES AS LARGE AS THE THEATRE WOULD ACCOMMODATE. THE REQUISITS AT THE EIGHT PERFORMANCES UP TO LAST EVENING ARE THE LARGEST THE THEATRE HAS HAD AT ANY CORRESPONDING TIME FOR THE LAST EIGHTEEN MONTHS. THERE IS NOTHING TO BE SURPRISED AT IN HIS SUCCESS, FOR, AFTER THE ARTIFICIALITY THAT HAS SO LONG PREVAILED IN THEATRE DRAMATIC, THE HOMELY OLD JOSHUA BURST UPON US LIKE A GUST OF COUNTRY AIR INTO A SICK ROOM, BRINGING THE SCENT OF CLOVER FIELDS, AND CARVING A REMINISCENCE OF PASTORAL DAYS IN EVERY WRINKLE OF HIS AWKWARD CLOTHING. SUPPLEMENTAL TO THIS EXCELLENCE IS A SHREWEDNESS AND TACT IN THE BUSINESS MANAGEMENT THAT WOULD FORCE AT LEAST A MODERATE SUCCESS FOR EVEN AN INFERIOR WORK. ONE OF THE BEST PROOFS OF THE COMBINED STRENGTH OF THE PERFORMANCE AND THE MANAGEMENT IS FOUND IN THE CIRCUMSTANCE THAT IN NO PLACE HAS THE HERO OF SWANSEY WORN HIS WELCOME OUT. HIS SECOND VISITS HAVE ALWAYS BEEN MORE PROFITABLE THAN HIS FIRST, AND HE HAS SO GROWN IN DEMAND THAT IT WILL BE FOUND IMPOSSIBLE TO ACCEPT ALL THE ENGAGEMENTS OFFERED FOR THE PRESENT SEASON. IN SEVERAL LARGE CITIES, NOTABLY BOSTON, THE LOCAL MANAGERS HAVE WRITTEN OFFERING DOUBLE THE TIME ASKED. THE CHARACTER IS YET IN THE UP TURN OF POPULARITY, AND EVIDENTLY HAS SOME YEARS YET TO RUN BEFORE COMMENCING ITS DECLINE.

THERE HAS BEEN A GENERAL DISPOSITION TO COMPARE JOSHUA WHITCOMB WITH RIP VAN WINKLE AND SOLON SHINGLE, WORTHIES WHOM BY SOME ERRONEOUS PROCESS OR ANALOGY HE SEEMS TO FOREVER SUGGEST. COMMONLY HE HAS BEEN CLASSED WITH THEM AS AN AMERICAN PRODUCTION. THAT THE CLASSIFICATION IS UNFAIR WILL APPEAR WHEN IT IS CONSIDERED THAT, EXCEPT FOR THEIR HAVING BEEN CREATED AND MADE FAMOUS BY AMERICAN PLAYERS, NEITHER RIP VAN WINKLE NOR SOLON SHINGLE ARE IN ANY MANNER REPRESENTATIVES OF AMERICAN OR ANY OTHER CHARACTER, WHILE WHITCOMB MOST ASSUREDLY IS A VERY CLEAN CUT TYPE OF A CLASS THAT COMES NEARER TO BEING WHAT TOM WHIFFIN USED TO CALL "HOMO ORIGINALIS--THE AMERICAN MAN" THAN ANY OTHER CLASS WHATSOEVER. IN THIS RESPECT MR. THOMPSON IS A PIONEER, FOR, IN THE SOMEWHAT LONG LIST OF "YANKER" CHARACTERIZATIONS, ONLY MR. THOMPSON'S IS TRUE. SUCH OF THE OTHERS AS ARE NOT LIBELS (VIZ "YANKER LOCKE," AND THAT ILK), MERELY APPROACH THE TRUTH WITH MORE OR LESS NEARNESS.

IN FACT, MR. THOMPSON'S WORK IS THE PRODUCT OF A HIGHER AND FINER ART THAN ANY OF THE CHARACTERS INDICATED. IT IS THE ART IN WHOSE RESULTS NO TRACE OF ARTIFICE APPEARS. THE PERFORMANCE DOES NOT IMPRESS YOU LIKE ACTING, BUT AS THE TRUTH. THE STRONGEST SUGGESTION IT OFFERS OF ANY ONE IS OF TOOLE, WHO, IN "OFF THE LINE," "MICHAEL GARNER," AND "UNCLE DICK'S DARLING," HAS PRODUCED JUST SUCH GENRE PICTURES AS THIS, AND MR. TOOLE'S PLACE IS AMONG THE FIRST ARTISTS OF EUROPE. THERE IS NO REASON WHY MR. THOMPSON SHOULD NOT BE RECOGNIZED AS ENTITLED TO A SIMILAR POSITION HERE. INDEED, THERE IS LITTLE OR NO HAZARD IN THE PREDICTION THAT WITHIN TEN YEARS FROM THIS TIME MR. THOMPSON WILL BE ADMITTED AS ONE OF THE FIRST ACTORS OF HIS TIME. FOR THE NIMETO POWERS SO VIVIDLY BROUGHT OUT IN JOSHUA WHITCOMB ARE BACKED BY A VERSATILITY A FORCE AND INTELLIGENCE, AND A FINENESS OF JUDGMENT THAT IN THE PRE-JOSHUAIC TIMES MADE HIM ONE OF THE MOST VALUABLE AND VALUED ACTORS IN THE COUNTRY.

LADIES' GRAND MATINEE EVERY SATURDAY.

SECURE YOUR SEATS.